



Margaret Anglin in "Iphigenia in Aulis" CHARLOTTE FAIRCHILD

Olive Tell and Emmett Corrigan (below) in "Nemesis" CAMPBELL STUDIO

Allyn King in "Ladies' Night" J. A. O. SCHWARTZ PHOTO

Belle Baker in "The Green Goddess" CHARLOTTE FAIRCHILD

Mrs. Fiske in "Wake Up Jonathan" CHARLOTTE FAIRCHILD

Leon F. Simpson in "The Green Goddess" J. A. O. SCHWARTZ

As We Were Saying

By Heywood Brown

VERY new and then somebody comes bubbling up to a dramatist with the announcement "I've got a great idea for a play." With or without encouragement, he then proceeds to detail the idea in some 2,000 or 3,000 words and then ceases with an air of triumph as if the thing was already practically done or even rounding out its first hundred nights on Broadway.

To be sure it is done but for the writing. This is rather more important than is generally believed. Suppose, for instance, you were employed by a manager to listen to the ideas of playwrights. At 9 o'clock when you reach your office two young men are waiting. The first says, "I've got a great idea for a play. It's about a girl and a fellow in Reading, Ill. At least, there are two fellows and they're both in love with the same girl. One is a little romantic and adventurous and he wants the girl to run away with him, but she doesn't want to. She decides that she'll marry the other fellow, the quiet one, but she makes him agree to move to Joplin, Mo. In the next act—"

"Hold on," you exclaim in your capacity as idea auditor, "is that all there is in the first act?"

"Yes," the playwright answers, "that's about all, but of course the girl's father and mother are there and there's a scene where the girl and the fellow make love together. But as I started to tell you, in the second act they've been married and gone to Joplin and he has a big real estate deal to put over and he asks the customer to the flat for dinner. The cook doesn't show up and the dinner is a bust and the deal falls through. After the dinner the husband and the wife have a fight and she leaves him and goes back home to her mother. And then in the last act he comes after her and she's sorry and he's sorry and the deal has gone through and they make it up."

After hearing this story it seems unlikely that the auditor of ideas would hastily summon any or all of his superiors to buy the young man's play on the spot. He would be much more likely to note down the applicant's name and address and lose it. And yet the plot as outlined is a pretty faithful summary of the idea of "The First Year," the best play now running in New York.

The second applicant might tell you the story of a doctor who marries the widow of a patient after she has spent two desperate years in trying to support herself. She does not love the doctor and he is made to realize it. Indeed, the marriage is frankly nothing but a device by which the doctor may have the privilege of supporting the young woman. For two years, the union remains a mere form. By that time the young woman has begun to forget the memory of her dead husband and to love the doctor, but he is so scrupulous in keeping his side of the bargain that she has no opportunity to forget the memory which stands between them. Into this situation enters a friend of the family who has no scruples and who makes ardent love to her. She does not love him, but she is moved by his ardor. He offers her a way of escape from the pangs of mourning which she has placed upon herself. She is almost persuaded to elope with him when the doctor learns the state of affairs. He is delighted. The only thing which had terrified him hitherto was the fact that his rival was a memory, a thing both

too tangible and too intangible for conquest. With nothing more against him than a living man, he sets to and soon cuts off one side of the triangle.

This probably would seem an excellent and ingenious idea for a play. Merely from hearing the idea you could not tell that the second act would end with the doctor's saying to his friend and rival, "Ho, ho, my lad; I said I'd give you my shirt, not my skirt." Nor would there be any way in which the auditor of ideas could possibly tell how true and persuasive the characters of "The First Year" would become under the skillful workmanship of Frank Craven.

An idea is little more than a springboard. Many a playwright has begun with a plank whippy and perfect, only to land on the back of his neck when he essayed to use it. As a matter of fact, no play of much consequence gets far on an idea. A play is rather made up of ideas.

Some place or other recently we noticed a dramatic article in which the author undertook to devise some imaginary casts for a mythical theater. We would like him to reserve time for a production of our own, which would enlist the services of Charlie Chaplin as Peter Pan, with Jackie Coogan for the youngster who kills the pirates, the one who meets the exclamation "Oh, this is terrible!" by wiping his bloody sword and answering, "I like it very much."

At the Hippodrome

It might very naturally be supposed that for a show entering upon the ninth month of its run at the same house, as "Good Times" does at the Hippodrome this week, the managers would be unable to find any novelties to add fresh interest to the performances. This big spectacle, however, with its many different branches of amusement, is constantly being added to in some department, so that there is ever a new inducement for another visit. This week the new features will be introduced by Margaret McKee, the whistling soloist, in the "Toyland" scene, and by Belle Story, Nanette Flack, Virginia Futtrelle and "Happy" Lambert, who will be heard in new numbers. The specialties in the water spectacle are all new.

At the Columbia

The latest production of Jacobs and Jermon, entitled "Flashlights of 1920," is the attraction at the Columbia Theater for the current week. The offering, which is said to measure up to all the requirements made by the advocates of "the newer burlesque" idea, contains its full quota of comedy, good singing and dancing and vaudeville specialties. Shorty McAllister and Harry T. Shannon are the principal fun-makers, with Lulu Moore, Alice Isabella, Jeanne Brooks, Jimmy Slater, Billy Noble and Glen Eastman also on the roster.

Rupert Hughes Breaks Record

Rupert Hughes has broken a record for Goldwyn. In his screen adaptation of his story, "The Old Nest," he has called for twenty-one characters, which makes the largest cast ever used at the studio. In the list are Mary Alden, John Bowers, Helene Chadwick, Louise Lovely, Cullen Landis, Lefty Flynn and Molly Malone.

Al Woods Tells Why He Produces Bedroom Farces

By A. H. Woods

IF WILLIAM SHAKESPEARE, obscure and unknown, had lived in 1921 and had come to me with the manuscript of "Hamlet," "Macbeth," "Lear" and others, the chances are a thousand to one that I should have turned them down.

"Bill," I should have said, "they don't want that kind of stuff. Take out the idea and sell what's left to the movies. They'll dress Lady Macbeth up in \$100,000 worth of gowns and advertising and put the thing over."

My colleagues, including the so-called highbrows, would have done the same. Every time one of them goes down into the cellar and comes back with a birdlike warble about the Shakespearean drama, remember, he's a little dizzy, like Mr. Wolcott reviewing Mrs. Fiske in the Times.

Shakespeare has been safe for 300 years, and it doesn't hurt anybody to boost him a little now and then. It's a standard subject, good for a column in any newspaper, when a genuine story like this often gets into the waste-basket.

Besides, if William Shakespeare, the astute business man of the Globe Theater, London, were writing "Macbeth" to-day here is what he'd do:

He'd put his hand firmly on the fiddle pulse of the dear old public and say something like this: "Move Macbeth's castle into the bedroom, and when Lady Macbeth walks in her sleep have her jazz it up a bit and take the chorus out walking with her and throw those white cotton nightgowns into the ditch under the castle. Let the witches wear 'em; that's what makes 'em witches. They're wearing pajamas in Scotland this year—silk ones, and I hear they're pink."

Or, better still, William would have turned his hand at bedroom and Turkish bath farces. He might have written "Up in Mabel's Room," "Ladies' Night," "Gertie's Garter," "The Girl from Rotor" and "Parlor, Bedroom and Bath." Judging from his plays, Bill would have made a good job of it. Whenever he turned to the anti-Summer side of life what a wicked quill he shook!

Why would Shakespeare have written the plays I enumerate? Because Shakespeare, Shubert, Altman, Woolworth, Harding, Acker, Merrill & Condit and myself have one purpose in common—to please the buyers. Shakespeare wrote "Hamlet" because he wrote for a public that knew and un-

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Stage Gossip

WITH the decline of the theater season producers are taking a present audit, the result of which will be made known probably some time in June, when productions for the new season are announced. Next week is barren of openings in New York. For the week beyond that "Clair de Lune," with Ethel and John Barrymore, is scheduled to open at the Empire Theater on Monday, April 18.

The program to be given by the Macdowell Club at its benefit for the student fund on Sunday evening, April 10, will be both interesting and diversified. It includes three scenes from "The White Villa," presented by Lucile Watson, Olive Oliver, Dorothea Fisher and Edward Reese; "Two Crooks and a Lady," done by Margaret Wycherly, Harmon MacGregor, Miriam Kiper, Helene Russell and Edwin Hensley; Ellen Van Volkenburg, Janet Young, Billy Mowrey and Mrs. George D. Collier, in "Joint Owners in Spain," and Douglas Wood, assisted by Blanche Yurka, Marie Chambers and Charles Kennedy, who will produce "The Dark Lady of the Sonnets," by Bernard Shaw, a prologue to which will be recited by Josephine Adair.

Alexandra Tonetti, daughter of Mrs. F. M. L. Tonetti, the sculptor, will take the part of Auccassin in an adaptation from Andrew Lang's translation of "Auccassin and Nicolette," the thirteenth-century fantasy which is to be produced at the Thirty-ninth Street Theater at matinee performances on April 8, 10 and 11 under the auspices of the American Committee for Devastated France. The production is being made with the cast made up entirely of the children of New Yorkers well known in social and artistic circles.

The benefit performance at the Metropolitan Opera House this afternoon under the auspices of the American

Committee for Relief of Women and Children in Ireland promises to be unusually entertaining, since Erlanger, Dillingham, the Shuberts, George M. Cohan and E. F. Albee have combined in furnishing the bill. Beginning with Jane and Katherine Lee, as the littlest and youngest, and ending with the New York Police Glee Club, the roster of artists who have promised to appear includes much of the "Who's Who" of the theatrical world.

The Association Players will give a performance this evening at the People's House Auditorium, the chief feature of which will be Chekhov's one-act play "On the High Road." This is a drama little known to New York theatergoers. It bears a resemblance to Gorki's "Night's Lodging."

Every vaudeville theater in the United States and Canada represented in the Vaudeville Managers' Protective Association, numbering nearly one thousand, will celebrate National Vaudeville Artists' Day on Friday, April 8. The gross receipts of the matinee performance in all these houses will be turned over by the managers to the artists, for the support of their insurance fund, which automatically gives each of the members a paid-up life policy for \$1,000, and of the organization of the N. V. A., which has its clubhouse and headquarters in West Forty-sixth Street. The vaudeville managers and artists are thoroughly organized in their respective associations and the relations between the two governing bodies are cordial and friendly in the highest degree.

Preparations have been begun at the Hippodrome for the celebration of its annual birthday party, which will fall on April 12, and will commemorate the sixteenth anniversary of the opening

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New Theatrical Offerings

MONDAY—At the Hudson Theater George M. Cohan will present "Nemesis," a new American drama by Augustus Thomas, with Emmett Corrigan and Olive Tell in leading roles. The cast: Pedro de Cordoba, Eleanor Woodruff, John Craig, Marie Goff, Roland Bottomly, Ethel Winthrop, Robert Cummings, Jennie Dickerson, Frank M. Readick, Charles P. Bates, Howard Nugent, G. Clayton Frye, John M. Troughton, Jerry Hart.

FRIDAY—Margaret Anglin will present the "Iphigenia in Aulis" of Euripides at the Manhattan Opera House. In support of Miss Anglin: Mary Fowler, Merle Alcock, Eugene Powers, Harry Barfoot, Sydney Mather, Ralph Roeder, Bathsheba Askwith, Byron Foulger, Moroni Olsen, Milton J. Bernd.

Ziegfeld Home to Begin Work on New Edition of "Follies"

ZIEGFELD Jr. has arrived from his Palm Beach villa to begin plans for the new edition of the Ziegfeld Follies.

For eight months Mr. Ziegfeld is at his desk at 8 o'clock and remains generally until 8 at night, and for four months he rests to keep himself fit. The success of the Follies is proof of the advantages of his idea of recreation.

"It is difficult," said Mr. Ziegfeld, "to cut away from office ties, but the strain of producing the Follies and 'Sally' and the Midnight and Nine o'clock Frolic is quite too much for one man, even if he be of iron."

"The demands upon the theatrical producer this season will be heavier than ever before. The theater is returning to normalcy, just as are other lines of endeavor, and only those who give the public the best will survive."

"It used to be that I could produce a Follies for about \$25,000, and now the expenditure runs into six figures. The slightest weak spot, like the spotted apple in the barrel, may spoil the whole, and every detail must be carefully thought out and as carefully executed. The success of last year's Follies has been phenomenal. Like my production of 'Sally' at the New Amsterdam, it has never played to a vacant seat. Such costly productions, as a matter of fact, cannot play to vacant seats and survive."

"The Follies is expected each year not only in New York, but in the principal cities where it appears, to be absolutely original in every particular. To live up to that expectation is, I submit, no easy feat."

"There must be songs that are lasting hits, beauties that have never graced the stage before, scenic effects like no other ever presented and lighting that blends the whole."

Mr. Ziegfeld, true to his custom, refused to say anything in advance about the Ziegfeld Follies. He has only announced that Edward Royce, who directed last year's Follies and "Sally," will direct this year's Follies. And Joseph Urban, as permanent as the Palisades in the Ziegfeld organization, will devise the scenic effects.

Mr. Ziegfeld witnessed upon his arrival in New York for the first time his new edition of the Midnight Frolic, which has been meeting with such remarkable success on the New Amsterdam Roof. Later in the week he went to Columbus, Ohio, to view the Follies on tour.

The New Plays

PLEASANT things are said by out-of-town reviewers of Augustus Thomas's new play, "Nemesis," which will be shown at the Hudson Theater to-morrow evening, with Emmett Corrigan and Olive Tell in the leading roles, under the management of George M. Cohan.

The play is in four acts, staged by John Meehan, under the supervision of Mr. Thomas. It is a modern drama of the domestic triangle, interwoven with the love story is a demonstration by Mr. Thomas that circumstantial evidence, as accepted in the criminal courts, is not infallible legal proof. All of which is discussed by the late Mr. Greenleaf in his book on Evidence. Mr. Greenleaf, however, left much to be desired on the score of climax and opposition and other technique of dramaturgy. Hardly any part of his treatise makes a satisfactory second act. His snappiest lines on the muniments of title fail to carry the conviction conveyed by the bare allegation, "I got a Bimbo down on a Bamboo Isle."

The Boston Transcript has this to say:

"The result is a piece of social photography. Every word sounds matched from a police court record, a studio, or a 'small and select' dinner party. Separately room is left for some impressive portraits. The mainpaining of the machine, of course, is Mr. Corrigan, as the husband, whose work, without one false intensity and moment of scintillating action, remains predominant in its quietude. The groundwork is familiar. Better, it is classic. The dotting husband, fifteen years older than his wife, a 'plain, blunt man' of commercial pursuit, not stupid, but not flaming, except within his heart, eager to please her, lavishing vulgar jewelry on her, at first incredulous of her fidelity, then suspicious in a canny, furtive way, finally, convinced, raving coldly, murdering, evading the consequences of murder with the craft of the tortoise, triumphing only in the end, but with eyes turned backward to the woman's grave. We are known to us all, in essentials at any rate. The slightly flashy, superficially refined, well-dressed, neurotic, impressionable wife, chilled to unresponsiveness by her husband's aging body and doglike devotion; ready to sin, but unwilling to sin and the disgraced, slain suddenly in the midst of a torrent of remembrance with a skewing which the hand that held it had given her. We know her, too, of us. The other man, somewhat differentiated from his predecessors, less hateful, more excusable, a sculptor, a divorcee, the father of a young child, eager to quit the 'romantic Philistine' of the America he loathes for the France he loves. Is he less familiar? Here are your characters."

Margaret Anglin will present for the first time in New York the "Iphigenia in Aulis" of Euripides, at the Manhattan Opera House next Thursday evening at 8:30 o'clock, and on Friday afternoon at 2:30 o'clock, with the musical setting by Walter Damrosch dedicated to Miss Anglin for the historic production of this classic at the Panama-Pacific Exposition in 1915. Details of the program will be found in the music department of this section.

Theresa Helburn, executive director of the Theater Guild, will speak on "Art and Business in the Theater" at the dinner to be given on Tuesday by the New York Drama League to celebrate its eighth annual meeting.

Margaret Waldron, daughter of Colonel A. E. Waldron, Corps of Engineers, U. S. A., is to be the principal dancer at the concert given by the pupils of Stanislaw Portavitch in the Town Hall on April 15.

Laurette Taylor will give a matinee performance of "Peg of My Heart" at the Cort Theater next Sunday, the proceeds of which are to be given to the Basilica Fund of the Fathers of the Blessed Sacrament, who are raising

money to erect a basilica at the Church of St. Jean Baptiste.

The complete cast for "June Love," the new musical comedy scheduled to follow "Mary" at the Knickerbocker Theater on April 25, comprises Elsie Adler, Johnny Dooley, William Davidson, Bertee Beaumont, Lois Josephine, Martha Mayo, Clarence Nordstrom, Lionel Pape and James Billings. George Vivian is staging the production, which will have its first showing in Atlantic City on April 11.

Norman Trevor's production of Oscar Wilde's "An Ideal Husband" will have its first performance to-night, followed by another to-morrow afternoon, at the Fulton Theater, in aid of the endowment fund of the Post-Graduate Hospital. Albert Bannister, of "Enter, Madame," will be the stage manager, and the Fulton Theater orchestra, under the direction of Allan Robins, will play the incidental music. The cast also includes Mr. Trevor, Ritchie Ling, Merle Maddern, Beth Martin, Anne Meredith and Richard Ranier.

The Neighborhood Playhouse has added another mark to its list of credits by placing the foyer of the little theater at the disposal of artists for exhibitions of art which it feels the New York public ought to know. At present there is a hanging of the work of Frank Stout, which includes some sketches of stage settings that are interesting illustrations of the modern tendency toward simplicity and the use of such "Gordon Craig devices" as hangings and pylons. Esther Peck, W. T. Benda and Joseph Margolis have also had exhibitions of their work displayed in this friendly little theater.

The B. F. Keith circuit has just acquired the Boro Park Theater, Brooklyn's newest neighborhood house, seating 2,500, and located at the corner of Fifty-first Street, New Utrecht and Twelfth avenues. It will be opened on Thursday evening, April 7, with a gala all-star performance of vaudeville and motion pictures. The policy will be two performances a day, presenting six acts of vaudeville from Keith's Palace and Orpheum theaters, and a first-run photo-drama. On Sunday afternoons the performance will be continuous from 1 until 7 p. m. There will be a complete change of program on Mondays and Thursdays. The price scale will be 30, 40 and 50 cents for the evening and 15 and 20 cents in the afternoon.

The Lambs are busy preparing their only semi-public gambol of this season, which is called an Intimate Gambol, and is scheduled for next Sunday evening, at the Globe Theater. The skits and sketches which will make up the program have been selected from the best of those presented during the winter at their private performances. Emmet Corrigan, in his "The Law of the Gang," and Frank Craven's "Camille-In Great Neck" were among the first chosen. The boxes for the performance will be auctioned off, but all other seats will be reserved in the order in which application is received.

Harry B. Herts announces a miniature Shakespearean presentation for vaudeville, entitled "Big Moments from Shakespeare," featuring Mona Morgan, who has been playing leading roles with Walter Hampden.